

" crowd." Structural faults are to "be found in various volumes. For instance, the long idyll of *Silv&re* and *Miette* interrupts the narrative of " *La Fortune des Eougon* " un- duly; and the poetical *Paradou* portion of "*La Faute de rAbb6 Mouret*" is hardly compatible with the realism of the opening and concluding chapters. Then "*Le E\$ve* " is almost out of place in the series, for though the Naturalist writer must take account of the dreamy aspirations and im- aginings of certain hearts and minds, it is perhaps exces- sive to picture those dreams fulfilled in actual happenings. Again, there is some artificiality in "*Une Page d'Amour*." Innumerable as are the love intrigues in French society one may well doubt if an analysis of any would yield the psychology of Zola's work, "*la Curfee*," on the other hand, within the limitations imposed on the author by circum- stances and personal knowledge, is a sound piece of work, quite irrespective of the poetical intentions which some critics have ascribed to it. Passing to such volumes as " *La Conqu\$te de Plassans*," "*Le Ventre de Paris*," and "*Son Excellence*," one finds that though they may be minor works they are very near to life and historical truth. Then "*Nana*," a great book from the social standpoint, is almost one in the literary sense also. But while freely admitting the greatness of " *L'Assommoir* " and "*Germinal*," the vol-

ume which particularly appeals to the present
writer is " Le
Docteur Pascal," perhaps because Zola therein
expounds and
defends his theory of life. The love of uncle
and niece,
pictured in this hook, may offend the feelings
of English
and American Protestants, but they ought to
remember that
in Catholic countries marriages often take
place between
people connected "by that tie of relationship.
The writer,